



Potters Guild of British Columbia

1359 Cartwright St., Granville Island
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Newsletter

OCTOBER 1993

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NORTHWEST CLAY SYMPOSIUM

On the September 18th weekend, I had the good fortune to attend most of two days of the NW Clay Symposium in Seattle (see notes on exhibitions). Beside observing Mark Burns, sculptor, and Sandy Simon, potter, in separate workshop venues, my weekend travel partner, Jackie White, and I sat in on two afternoon sessions of panel discussions at the University of Washington. The sessions, whether workshop, slide presentation, or discussion, were a fascinating window on the work and world of US clay enthusiasts. Whether they be potters, ceramic artists, or entrepreneurs who make their livelihood by using clay, it became clear that we should rejoice in working in whatever way we enjoy best. There's room for all of us!

Matthew Kangas, a Seattle-based ceramic critic and writer, encouraged everyone working as potters or ceramic artists to take on the challenge of today's markets for their work. Whether functional or non-functional, or any combination in between, ceramic work has potential to become an important element in the world of art.

The British article reprinted below, courtesy of Gillian McMillan, expresses something of this encouragement; in fact, the final paragraph could well have been Kangas' parting shot to the Seattle symposium participants.

Why modern pottery fires the imagination

In the Fifties and Sixties, British pottery was, broadly speaking, notable for its quantity rather than its quality, but it was cheap, earnestly functional and popular. Craft shops abounded, and modestly priced

brown coffee sets and mugs seemed to be everywhere. Nowadays, the work of leading British potters fetches thousands of pounds and is highly prized by American and Continental as well as domestic collectors. But its broad popularity is gone, and it is to be found mainly in specialist galleries and the classier surviving craft outlets.

*The new exhibition at the Barbican Art Gallery in London, **The Raw and the Cooked**, marks a further narrowing of the gap between the potter's status and that of sculptors and painters. Not only is it being held in a venue normally devoted to fine rather than applied arts, but it specifically involves sculptors working in clay as well as leading ceramicists (as they are sometimes called).*

Within the perspectives of post-Second World War Britain, this evolution looks like something new. In fact it echoes the Twenties and Thirties. It was in 1920 that Bernard Leach, who became the leader of the renaissance of studio pottery in Europe, returned from his seminal 11 years in Japan. Leach was not just a great potter whose work fused Oriental and English medieval traditions, but also a gifted proselytiser who lectured widely. In the Thirties, an era in which many leading painters and sculptors also designed plates, glass and textiles, he and his rival William Staite-Murray exhibited in contemporary art galleries in London alongside artists like Ben Nicholson.

Leach's dominance was diluted by the arrival from Austria and Germany in the late Thirties of Lucie Rie and the late Hans Coper, as well as by an anti-Oriental group at the Central School of Arts and Crafts. If it was Leach who saved studio pottery from near-

extinction, Rie and Coper did much to rescue it from the post-war debasement of the Leach tradition. At Camberwell and the Royal College of Art they taught the likes of Ian Godfrey, Ewen Henderson and Elizabeth Fritsch, who are now in the vanguard and who in turn taught others, like Sara Radstone, who are now close behind them.

The auction houses - led first by Sotheby's in the early Seventies, then by Christie's and now by Bonham's - have played a substantial part in the upgrading of contemporary ceramics. Hans Coper's prices have soared from a few hundred pounds at the time of his death at 61 in 1981, to 88,000 pounds for a pair of candle-holders in 1989, a record for a contemporary ceramic. Lucy Rie's top price is just under 15,000 pounds.

Another important contribution has come from the Crafts Council, which since 1971 has fostered talent with its apparatus of start-up grants for equipment, its exhibitions, and its slide index of the best available work. The Victoria and Albert Museum has played its part with exhibitions and purchases of contemporary work - foreign as well as British. So have the few brave specialist galleries in the commercial sector.

As the Barbican show reaffirms, the joy of pots is that they combine the tactile qualities and formal possibilities of sculpture, while their inner and outer surfaces can acquire the decorative qualities of painting. If the fine arts stray too far into the realms of the bizarre and the conceptual, as sculpture is now doing, they could find pottery moving in to plug the gap.

Lede from The Independent, July 19, 1993

The Potters Guild of B.C. NEWSLETTER

is published 10 times a year as an information link for the Membership. Submissions are welcome, and should be in the Guild office by the last Friday of the month. Material may be edited for publication.

Managing Editor: Jan Kidnie

Mailing: Gillian McMillan

Advertising Rates: (as of January, 1993, & including G.S.T.)

\$120.00 full page; \$50.00 half page; \$35.00 quarter page; \$25.00 half column. Classified ads: Free to Guild members; otherwise, \$8.00 minimum, up to 3 lines; \$2.00 per column line thereafter. All ads to be prepaid. Deadline is the last Friday of the month.

Membership in the Potters' Guild of British Columbia See application form page 6 in this issue.

Board of Directors, 1993: Tam Irving, President; Nathan Rafta, Vice-President; June MacDonald, Secretary; Anita Wong, Treasurer; with Sarah Coote, Linda Doherty, Kersti Krug, Carol Mayer, Keith Rice-Jones, and Ron Vallis.

Staff: Jan Kidnie, Guild Office Administrator, Coralie Triance, Manager, Lea Price, Assistant, and Kaoru Coates, Gallery of B.C. Ceramics.

BOARD UPDATE

The Board met on September 16th, with Sarah Coote absent. In view of the June resignation of Board members Elsa Schamis and Fredi Rahn, several individuals have been invited by the Board to fill the vacancies on an interim basis. One of these, Pat Taddy attended the meeting as well. He has recently returned to Vancouver after a year working and studying in Halifax, and is setting up a studio to continue his ceramic work here. The second is Joe Nagel, Curator of the UBC Geological Museum, who brings with him considerable experience not only in dealing with the basic materials potters are familiar with, but also in marketing. If they are both willing, Joe and Pat will be among those Guild members placed on the nominating committees list for official election to the Board at the Guild's AGM in January. Jan Kidnie also attended as office administrator.

The news of the NorthWest Ceramic Foundation's approval as a charitable, not-for-profit organization by both federal and provincial government bodies was announced by Guild President Tam Irving. While the Potters' Guild is a not-for-profit society under the provincial Societies Act, it was not able to obtain charitable status for fund-raising purposes. The mandate of the new organization is therefore considerably broader than that of the Guild, but does not take over any of the present functions of the Potters' Guild. Kersti Krug presented a discussion paper on not-for-profit organizations for Board attention; more to come on this subject in future issues of the Newsletter.

The July and August financial statements for the Guild (including the Gallery of B.C. Ceramics) were presented and reviewed at the meeting. While Gallery sales revenue improved in August over last year, the Gallery and Finance committees feel that it is not possible to re-establish original commission rates at this time, as total sales for the first eight months of this year are lower than sales to the same period in 1992.

The Gallery Committee presented plans for the coming season, including the coffee service feature (see Gallery Report). The Board reviewed Selections Committee structure and composition.

There was discussion of the planned '94 Spring Sale, particularly concerning the proposed 20 % commission. It is recognized that a \$250 booth charge and a 20 % commission may make it impossible for people to participate. A budget and further analysis of fee scheduling for the sale will be prepared for the September 30th meeting. (At time of writing, 20 booths have been reserved by individuals or groups, as well as approx. 10 people for the consignment area.) It is hoped that billeting will be possible for out-of-towners. Most Guild sales in the past have been immensely successful. They have been most successful in increasing both the public's interest in clay, as well as the participants' sense of belonging to a broad community of potters and ceramic artists. I know we can make it go, and have a wonderful time together doing it.

Even if you are at this point only vaguely interested in the sale, it is hoped you will be at the September 30th meeting at 1359 Cartwright, or at least contact Cathi Jefferson at 929-9175, because it is your interest and eventual commitment to the sale that will make it happen!

Jan Kidnie

(A final decision should be made prior to the publication of the November newsletter. Your deposit cheques will be returned then to those of you who have already committed if the decision is made not to hold the sale.)



Decorated Bowl, 21" x 17"
Orange
1993 presentation



GALLERY REPORT

Thanks to Gallery Artists who continue to support us through this difficult financial year. We are not out of financial difficulty yet. We have asked you to accept a 50-50% split in commissions and realize that this is not easy. However, without your cooperation it is obvious that it would be difficult for us to remain in business.

An important part of our mandate is to provide the public, including other gallery and shop owners, in Vancouver as well as across the country, with the opportunity to view the best B.C. has to offer in ceramics. By showing them what we consider to be the best, we help to create new markets for Gallery artists. By providing the venue to display evolving work, we also enhance the public's awareness of what any one artist is presently doing. We also acknowledge that the Gallery shows only a small percentage of what is being produced here in British Columbia. We will continue to work hard to increase sales as well as public awareness of the quality product that is available to them.

Just a reminder about the Christmas feature, subtitled "Coffee Cups and Java Jugs". It is open to Guild members who wish to participate and I encourage people who are not selling in the Gallery to contact me. The basic theme is "Coffee" and the usual images come to mind; however, I think it would be fun to play with the concept of "Coffee". It is wide open. Work should be here no later than November 12th, with show set up on Nov. 15th.

"Progressions" by Graeme Allemeersch is the feature for the month of October and runs until the 25th. In this show, Graeme has created vases reminiscent of Rousseau paintings, with floral vases peering out over the top of lush jungle foliage; carved pedestals on top of which vases perch, and carved platters and lidded serving bowls. There is lots to delight the eye in this show.

Coralie
669-5645, 10:30 to 5:30, Monday to Friday

SHOWS AND EXHIBITIONS

Connie Glover and Brent Gloeckler have a sale and exhibition of their recent work at the **White Rock Community Arts Council's Gallery**, 15125 Russell Ave., to October 19th.



Four ceramic artists, **Gail Carney, Nathan Rafla, Takako Suzuki and Kathryn Youngs**, all involved with Burnaby Art Centre over the years, present "Ceramics as Art" at the **Burnaby Art Gallery** from October 1st to 29th.



The recent work of **Kinichi Shigeno** will be featured at **Circle Craft** on Granville Island in November, with the opening on November 4th, first Thursday.



Kathryn Youngs opens an exhibition at John Ramsay, 1065 Cambie St., Thursday, October 7th, from 5 to 8 pm.



If you're heading across the border, don't miss the **Bellevue Art Museum's** "The Legacy of the Archie Bray Foundation", until the end of October. The Archie Bray ceramic centre in Helena, Montana, has been functioning since the '50s, and an amazing range and number of workers in clay have spent periods of time there. This retrospective presents the work of 32 individuals, among them Peter Voulkos, Betty Woodman, Akio Takamori, Clay Illian, Warren MacKenzie, David Shaner, Ken Ferguson, Rudy Autio, and Robert Sperry. In conjunction with 1993 celebration of the Year of American Craft, there have been other impressive shows of ceramic work in the Seattle area: from Pottery Northwest, to the William Traver Gallery. The Bellevue show is the main one to carry on to the end of October, and alone, still worth the trip!

To celebrate its 25th anniversary, the **Canadian Society for Asian Arts**, in partnership with the **Vancouver Museum**, is mounting an exhibition entitled "Clay and Cloth: Celebrations of Life and Death in Borneo", at the Museum on Chestnut St, Vancouver, from October 5th to January 3rd. **Jean Fahrni**, curator for the show, writes, "Ceramics and textiles were central to all ceremonies connected to the celebrations of life in Borneo: fertility rites, birth, head-taking, harvest, a form of bride-price, fines for adultery, and in payment of debts. Ceremonial ceramics in Borneo since 1000 A.D. have been increasingly of a type known as 'foreign'. They are the dragon storage jars carried on sailing vessels as food and water containers, as well as Chinese, Vietnamese and Thai stoneware and porcelain 'trade wares'."

In the exhibit, which includes a full-scale, Borneo-type longhouse, some fine large jars and good examples of Chinese celadons, whitewares, blue and white porcelains as well as hand-woven textiles produced by indigenous peoples in Sarawak, Sabah and Kalimantan will be on display. Special group tours can be arranged by phoning Jean Fahrni at 224-6200.

INFORMATION AVAILABLE

Recently received from CARFAC, the **Canadian Artists' Representation**, a package containing their recent issue of the magazine CARNET, copyright questions and answers, recommended minimum fee schedule, publications list, and membership form. Your own package can be obtained by writing them at 189 Laurier St. E., Ottawa K1N 6P1.

Group medical, dental, health and other insurance packages are available to Potters' Guild members from **Mutual of Omaha**. Contact their local Vancouver office at 872-4802 for further information.

For those of you in the various regions of the province, a group of nine potters in the Okanagan have produced their first impressive brochure on their own, introducing them and their studios to an interested public. For suggestions on how to go about it, phone Gillian Paynter in Peachland at 767-3314.

The **Alberta Potters' Association** will be contacting B.C. Guild members to invite them to subscribe to their *Contact* magazine. If you'd like to see a copy, drop by the Gallery: we'll have one available for reference. Barbara Tipton, the new editor, and former *Ceramics Monthly* staff, is doing a fine job with it.

GALLERY OF B.C. CERAMICS – STATEMENT OF INTENT AND GUIDELINES FOR APPLICANTS

The Gallery of B.C. Ceramics represents one of several programs organized by the Potters' Guild of B.C. for the advancement of knowledge about ceramics. The Gallery functions as a showcase for our artisans and helps to educate and inform the public about the high standard and rich diversity of their achievements. Membership in the Guild is not necessary in order to show in the Gallery. Profits, along with membership dues, are used to finance other educational initiatives.

The Gallery operates under the policy direction of the Board of Directors of the Potters' Guild of B.C., with the Manager and other staff being given the responsibility for carrying out this policy on a day-to-day basis. The information below will provide guidelines for those already showing in the Gallery and for those contemplating participation in the future.

1. SUBMISSION REQUIREMENTS AND JURYING PROCESS

Individuals wishing to show in the Gallery must submit the following:

- a. six pieces showing a range of work, each piece to be identified with name and numbered from 1-6;
- b. a typed biography and a statement about yourself and your work;
- c. a typed and numbered list of the pieces, providing information and retail price;
- d. a cheque for \$21.40 (\$20.00 plus \$1.40 GST) which represents a non-refundable jurying fee.

Please note that the Potter's Guild will not be responsible for breakages which occur during normal handling.

2. CRITERIA

The jurors will be looking for work which shows a strong sense of personal style and

direction and which is technically competent. Good design and consistency over all six pieces will also be a consideration.

3. SELECTIONS COMMITTEE

The above criteria will be applied by a three person selections committee. The committee will consist of two members of the Board of Directors who will be appointed by the Board. The third committee member, also appointed by the Board, will be a member at large. The Selections Committee will appoint its own chair who will report committee decisions to the Board and will advise applicants by letter within six weeks of the submission deadline. Committee members, except the chair, will hold office for one year. The chairperson will continue for a second year in order to provide continuity. However, he or she will relinquish the chair to an incoming committee member.

4. ANNUAL RE-JURYING

All artists showing in the Gallery will be reviewed annually. The Selections Committee will apply the same criteria outlined in Section 2. The purpose of the re-jurying is to ensure that the quality of work continues to be of an acceptable standard. Artists who do not pass the annual re-jurying will have their work removed from the Gallery and will be advised to re-submit work to the next Selections Committee meeting.

5. JURYING SCHEDULE

The Selections Committee will meet three times per year:

April – after the 15th;
October – after the 15th;

Annual re-jurying date to be decided by the committee, but not later than April of any given year.

WORKSHOPS UPCOMING

It looks like this is the year for refreshing your knowledge of clay bodies and glazes. Of the two following workshops, the one in October will focus on clay bodies particularly, and the second in January will focus on glazes.

CLAY BODY WORKSHOP

Jim Robinson will present a one-day workshop on October 16th at Emily Carr College on Granville Island, from 9:30 am to 4:30pm. A studio potter since 1971, he lives and works in the Southern Oregon Bear Creek Valley and is the author of several articles on clay and glaze formulation written for Studio Potter Magazine. He will be able to field questions and provide information for potters working in high thru low temperatures, illustrated with slides, test bars, glaze samples and fusion buttons. The intricacies and applicability of several methods of glaze calculation will be addressed, along with the important areas of materials selection (both native and commercial) and clay body blending. (He has recently been experimenting and testing some new Plainsman bodies.)

In preparation, have a look if you can at the Studio Potter magazine, Vol.9, No.2, 1981, Vol.16, No.2, 1988, and Vol.21, No.1, 1992. Bring to the workshop your disasters, triumphs and puzzles. During the day, Jim will help to place them into a wide ceramic context and to illustrate the interconnections to be found among all clay work. Again pre-registration is requested, by phone or preferably by using the enclosed form on page 7.

GLAZE WORKSHOP WITH D'ARCY MARGESSON

One of the most important steps in pottery is the glazing! Well-known ceramic artist and potter D'arcy Margesson has over 25 years experience working with and developing clay bodies and glazes. The course will cover the basic building blocks of both high and low-fire glazes, colour development and responses to different fluxes. Students will learn to use a triaxial to blend different materials and explore problems such as

crazing, shivering, and dunting. D'arcy will give the two-day workshop, running on two consecutive Sundays, January 16 and 23, 1994, 10 am-4pm, at the Burnaby Arts Centre, 6450 Deer Lake Ave. Registration beginning November 22nd, through the Centre at 291-6864.

*Fast, 45 min
by
Laura Stead*



DON HUTCHINSON WRITES

Here are three short tales about teachers I have learned from.

I remember throwing 50 coffee mugs one morning and being terribly proud of my accomplishments. My teacher remarked that I was so concerned with numbers that I had forgotten to consider the user of these vessels. "Production items are more successful when the user is at least 50 % of the equation", said Heinz Laffin. "It is not your ego that needs consideration here". Heinz is a wonderful teacher.

I read of a Japanese lacquer box maker who in his life-time had finished six boxes of masterpiece quality. He had been working for five years on his latest piece when he was asked if he didn't feel five years was a bit long to devote to one piece. He replied humbly that his contribution was small when you consider the tree took 900 years to produce the wood!

As a young sculpture student required to produce a life-sized bust in clay, I worked hard on this three-week assignment. On completion day, my instructor walked up behind me, laughed, then quietly walked away. I quickly tore apart my work and began again. A week later when my work was finished my instructor again reviewed my work, said nothing, and walked away. Furiously I tore my piece apart, and worked hard, doing the best I could over the next two weeks. When my instructor approached me the third time, I said, "That's it. I'm finished and I'm not doing it again!". My teacher quietly said, "I thought it was finished two weeks ago, but if you can't see that you will learn nothing by me telling you. A teacher must not interfere with learning, but rather offer environments in which learning can occur." This valuable lesson came from Leonard Epp.

THE POTTERS' GUILD OF BRITISH COLUMBIA,

a non-profit organization in existence for almost forty years, is dedicated to the pursuit of excellence in ceramics. To further this goal, the Guild maintains an office, sponsors exhibitions, invitational shows, sales and workshops, publishes a monthly newsletter and operates the Gallery of B.C. Ceramics.

It offers its members

- reduced rates to workshops and other events
- a newsletter published 10 times per year, with free unclassified ads
- a book and publications library, video rental library, and
- the opportunity to take an active part in the organization and its programs.

1994 Fee Schedule (including GST) is as follows:

Individual	\$35.00
Family or Studio(2-4 people)	\$50.00
Institution and Group	\$70.00
Full-Time Student	\$20.00

CALL FOR SUBMISSIONS

"Work in Progress: Vancouver Artists and their Studios" will involve up to 150 artists who will open their studios to the public during April 1994, primarily in the Downtown Eastside, Commercial Drive and Mt.Pleasant areas. "The emphasis is to allow for artists to expose their work and ideas to the public in a space where they create, to explore new alternatives in involving the public in the arts, and to raise awareness of the artist as an important economic and cultural contributor to the development of Vancouver." For further information, write to 2213 Ontario St., Vancouver, V5T 2X3, or check the Guild office bulletin board.

The Seymour Art Gallery in Deep Cove is calling for submissions from North shore crafts people for their Christmas sale in early December. Jurying deadline October 15th. Call Maggi Kneer at 929-3206.

UNCLASSIFIED

Qualified potter with several years experience looking for part or full-time position. Please call Jamal Majidi at 321-5952.

For Sale: 16 cu.ft. Olympic Kiln, \$1250. Glaze materials, Amaco u/glaze colours, Orton cones. Call Maggi at 929-3206.

For Sale: 5 cu.ft. electric Cone 10 kiln with pyrometer, \$900. Almost new Pacifica wheel, \$700. Lots of glaze materials. Call Ted Bragg in Ladysmith at 245-3446.

For Sale: 6 cu.ft. Estrin kiln, Shimp wheel, Shelves, plaster batts, throwing batts, some clay and chemicals. Call Laurel in Gibsons at 886-7209.

Available: Small Pottery Studio Space available to share, for hobbyist potter, with Estrin wheel and test kiln on site, and access to larger Skutt kiln. Call Mandy at 984-4346.

Please accept this as my application for membership in the Potters' Guild for the 1994 year. I am a new____/renewing____ member.

My work is typically (check as many as apply):

Functional____ Sculptural____ Figurative____ Architectural____
 Thrown____ Slab Built____ Coiled____ Cast____
 Highly Decorated____ Carved____ Pit-fired____ Wood-fired____ Raku____ Earthenware____ Mid-range____
 Stoneware____ Porcelain____

My work is sold (where) _____

I am willing to have visitors to my studio, providing they phone ahead _____

I teach classes_____, and/or workshops_____,

and would consider/am willing to do more of same _____

I would be interested in having an assistant/apprentice _____

My interest in Guild membership is due to _____

Enclosed is _____ (cheque or money order payable to the Potters' Guild of B.C.)

Name: _____ Phone: _____

Address: _____ Postal Code _____

Please return to the Potters' Guild of B.C.,
 1359 Cartwright St.,
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POTTERS' GUILD OF B.C. SPRING SALE '94

APPLICATION FORM FOR ENTRY AND SALE PARTICIPATION

Yes, I would like to reserve a booth space for myself and enclose a cheque for \$100.00 _____

Yes, I would like to reserve a booth space with an other person(s), and we make a deposit of \$100.00 _____

Yes, I would like to reserve a space in the consignment area, and make a deposit of \$10.00. _____

Name _____ Phone Number _____

Address _____

General Description of Work: (stoneware, raku, etc.)

Please register me for the

JIM ROBINSON: CLAY BODY WORKSHOP

at ECCAD, Saturday, October 16th, 9:30 am to 5:00 pm

I enclose a cheque or money order payable to the Potters' Guild of BC,

for Individual or Group Member _____ (\$30.00) incl. GST

for non-Guild member _____ (\$35.00)

for full-time Student _____ (\$25.00)

for above, Guild member _____ (\$20.00)

Name _____ Phone Number _____

Address _____

City/Postal Code _____

GREENBARN POTTERS SUPPLY

Our business is service. We aim to provide good service and high quality goods at reasonable prices.

Call us, or better yet, come in and browse while you talk to us about your needs. We have the largest selection of pottery supplies in stock in Western Canada and can also order in anything you require.



Monday - Friday	9 - 5
Saturdays	9 - 1

If you're running late, or get stuck in traffic, give us a call and one of us will wait until you get to us.

9548 - 192nd St. Surrey, B.C. Phone: 888-3411 Fax: 888-4247